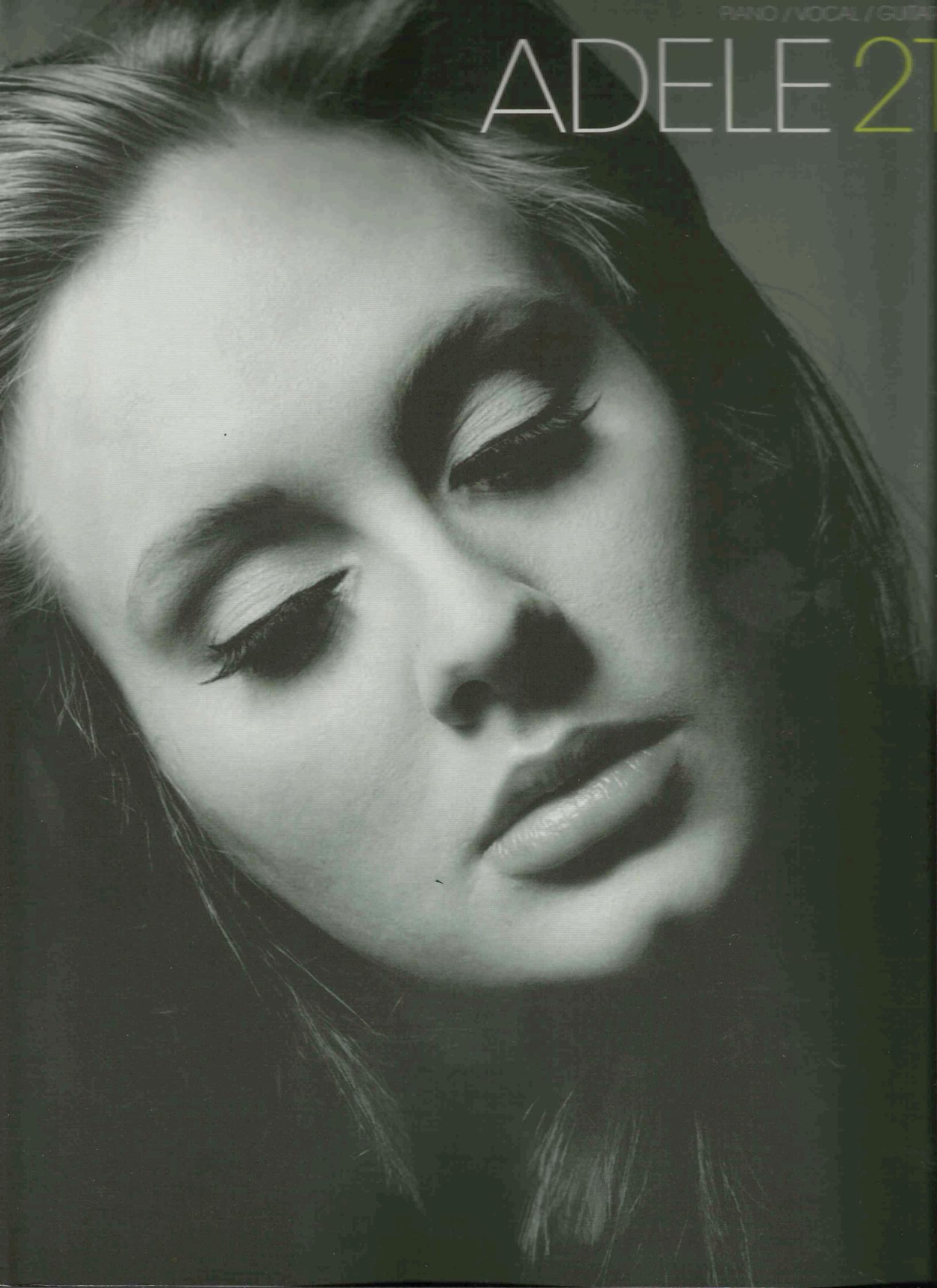


PIANO / VOCAL / GUITAR

# ADELE 21



ROLLING IN THE DEEP 6  
RUMOUR HAS IT 20  
TURNING TABLES 14  
DON'T YOU REMEMBER 27  
SET FIRE TO THE RAIN 32  
HE WON'T GO 37  
TAKE IT ALL 44  
I'LL BE WAITING 54  
ONE AND ONLY 60  
LOVESONG 49  
SOMEONE LIKE YOU 66

# Rolling In The Deep

Words & Music by Adele Adkins & Paul Epworth

$\text{♩} = 104$



1. There's a fire start - ing in my heart,  
2. See how I'll leave with ev - 'ry piece of you.

Drums 2°

reach - ing a fe - ver pitch and it's bring-ing me out the dark.  
Don't un - der - es - ti - mate the things that I will do.

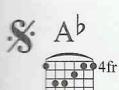


Fin - al ly I can see you crys - tal clear.  
There's a fire start - ing in my heart,



Go a - head and sell me out and I'll lay your shit bare.  
reach - ing a fe - ver pitch and it's bring - ing me out the dark.

cont. sim.



The scars of your love re-mind me of us. They keep me



think-ing that we al-most had it all. The scars of your love, they leave me

Gm  3fr  
 G   
 Cm 

breath - less. I can't help feel-ing we could have had it all.

B♭   
 A♭maj⁷  4fr  
 B♭ 

— Roll-ing in the deep. You had my heart and

Cm  3fr  
 B♭ 

soul 'side of your hand. And you played

A♭maj⁷  4fr  
 To Coda ♫  
 B♭ 

— it to the beat.



3. Ba - by,—

I have no sto - ry to be told.

But

Drums

I've heard one on you now I'm gon - na make your head burn.

Think of—

me in the depths of your des - pair.

Make a home down there as mine sure won't be shared.

*D.S. al Coda*

*Coda*A<sup>b</sup>maj<sup>7</sup>B<sup>b</sup>A<sup>b</sup>maj<sup>7</sup>

Could have had it all.

B<sup>b</sup>

Cm



Roll - ing in the deep.

B<sup>b</sup>A<sup>b</sup>maj<sup>7</sup>

You had my heart and soul 'side of your hand...

B<sup>b</sup>

But you played it with a beat - ing.

N.C.

Throw your soul through ev - 'ry o - pen door.

The vocal line consists of a treble clef staff with a key signature of two flats. The lyrics "Throw your soul through ev - 'ry o - pen door." are written below the staff. The vocal part includes a sixteenth-note cluster and a sustained note.

Drums

The drum part consists of a bass clef staff with a key signature of two flats. It features a repeating pattern of eighth-note strokes on the second and fourth strings, with rests on the first and third strings.

Count your— bless - ings to find what you look for.

The vocal line continues with a treble clef staff. The lyrics "Count your— bless - ings to find what you look for." are written below. The vocal part includes a sixteenth-note cluster and a sustained note.

The drum part consists of a bass clef staff with a key signature of two flats. It features a repeating pattern of eighth-note strokes on the second and fourth strings, with rests on the first and third strings.

*cont. sim.*

Turn my— sor - rows in - to trea - sured gold. You'll

The vocal line continues with a treble clef staff. The lyrics "Turn my— sor - rows in - to trea - sured gold. You'll" are written below. The vocal part includes a sixteenth-note cluster and a sustained note.

The drum part consists of a bass clef staff with a key signature of two flats. It features a repeating pattern of eighth-note strokes on the second and fourth strings, with rests on the first and third strings.

Cm  
x 3fr

N.C.

pay me— back in kind and reap just what you've sown.

The vocal line continues with a treble clef staff. The lyrics "pay me— back in kind and reap just what you've sown." are written below. The vocal part includes a sustained note and a melodic line.

The drum part consists of a bass clef staff with a key signature of two flats. It features a repeating pattern of eighth-note strokes on the second and fourth strings, with rests on the first and third strings.

Cm  B<sup>b</sup> 
  
 We could have had it

A<sup>b</sup>maj<sup>7</sup>  B<sup>b</sup>  Cm 
  
 all. We could have had it all.

B<sup>b</sup>  A<sup>b</sup>maj<sup>7</sup>  B<sup>b</sup> 
  
 It all. It all. It all. We could have had it

Cm  B<sup>b</sup> 
  
 all. Roll - ing in the

A<sup>b</sup>maj7



B<sup>b</sup>



Cm



deep.

You had my heart and soul

'side of your hand..

1.

B<sup>b</sup>

A<sup>b</sup>maj7



And you played it to the beat..



Could have had it

And you played

A<sup>b</sup>maj7



A<sup>b</sup>



B<sup>b</sup>



Cm



it, you played it, you played it, you played it to the beat..

# Turning Tables

Words & Music by Ryan Tedder & Adele Adkins

$\text{♩} = 76$

Cm<sup>7</sup>



A<sup>b</sup>maj<sup>9</sup>



3fr

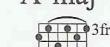
Fm<sup>9</sup>

A♭



4fr

— have is on the floor.  
— Where love is lost your ghost was found.

Cm<sup>7</sup>A♭maj<sup>9</sup>

3fr

God on - ly knows what we're fight - ing for.  
I braved a hun - dred storms to leave you.

All that I  
As hard as you try,

Fm<sup>9</sup>

A♭



4fr

— say, you al-ways say more.  
— no I will nev - er be knocked down.

Fm<sup>7</sup>

I can't keep up with your turn - ing ta - bles. Un - der

A<sup>b</sup>  

  
 your thumb I can't breath.  
 So

A<sup>b</sup> maj<sup>7</sup>  

  
 I won't let you close e - nough to him.

E<sup>b</sup>  

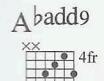
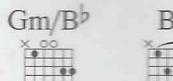
  
 Fm Cm<sup>7</sup> A<sup>b</sup> maj<sup>7</sup>  
  
  

  
 — me. No, I won't res - cue\_

3 2 5  
  
  
  

  
 you to just de - sert me. I can't give you\_

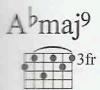
2 2  
  
  
  

heart you think you gave me. It's time to say good - bye.



To turn - ing ta - bles.



To turn - ing ta - bles.



*To Coda ♪*

Cm<sup>7</sup>  

  
 Next time I'll be brav - er, I'll be my

A<sup>b</sup>maj<sup>7</sup>  

  
 own sav - iour when the thun - der calls for me.

E<sup>b</sup>  

  
 Fm<sup>7</sup>  

  
 Next time I'll be brav - er,

A<sup>b</sup>maj<sup>7</sup>  

  
 I'll be my own sav - iour, stand - ing



D.S. al Coda

N.C.

on my own two feet.



Φ Coda A♭

4fr

Turn - ing ta - bles. Vocal ad lib.



A♭maj⁹

3fr

A♭maj⁹

3fr

Cm

3fr

# Rumour Has It

Words & Music by Ryan Tedder & Adele Adkins

$\text{♩} = 120$

N.C.

A musical score for two voices and drums. The top staff is for the vocal melody in treble clef, 4/4 time, with a key signature of one flat. The bottom staff shows a bass line and drum patterns. The vocal part consists of eighth-note pairs followed by rests. The drums play a steady eighth-note pattern. The lyrics "Ooh, \_\_\_\_\_" and "ooh, \_\_\_\_\_" are written below the vocal line.

N.C.

A continuation of the musical score. The vocal melody starts with "ooh, \_\_\_\_\_" and "ooh. \_\_\_\_\_". The lyrics "1. She, she ain't real. \_\_\_\_\_" and "She ain't gon'" follow. The drums provide a rhythmic foundation with their eighth-note pattern.

The vocal melody continues with "be a - ble to love you like I will." and "She is a stran - ger. \_\_\_\_\_. The drums continue their eighth-note pattern throughout the section.

You and I have his - to - ry, or don't you re - mem - ber? Sure, \_\_\_\_\_ she's got it all..

— But ba - by, is that real - ly what you want? \_\_\_\_\_

Dm

Gm<sup>7</sup>

Bless your soul you've got your head in the clouds.. She's made a fool out - ta you and boy she's  
§ You've made a fool out - ta me so boy I'm

B<sup>b</sup>

Dm/A

bring-ing you down.. She made your heart melt, but you're cold to the core.. Now  
bring-ing you down.. You made my heart melt, yet I'm cold to the core.. But

G7(omit3)



ru - mour has it she ain't got your love an - y - more  
 ru - mour has it I'm the one you're leav - ing her for.  
 (Ru - mour has it.)

Dm(sus<sup>4</sup>)

Dm

Dm(sus<sup>4</sup>)

Dm

Dm(sus<sup>4</sup>)

Dm



Ru -

mours..

Ru -

mours..

Ru -

mours..

Dm(sus<sup>4</sup>)

Dm

Dm(sus<sup>4</sup>)

Dm

Dm(sus<sup>4</sup>)

Dm



Ru -

mours..

Ru -

mours..

Ru -

mours..

Dm(sus<sup>4</sup>)

Dm

Dm(sus<sup>4</sup>)

Dm

*To Coda + N.C.*

Ru -

mours..

-

-

(Ru - mour has it.) Ru - mours..

Drums

Dm



2. She is half your age but I'm guess-ing that's the rea-son that you

— strayed. I heard you've been miss - ing me. You've been

N.C.

tell-ing peo-ple things you should-n't be. Like when we creep out when she

D.S. al Coda

— ain't a - round. Have - n't you heard the ru - mours?

Coda  
 D<sup>5</sup>  

 Dm  

 C<sup>#</sup>aug

= 64  
 Dm  

 C<sup>#</sup>aug

3  
 4  
 3  
 4  
 3  
 4

All, all of these

F Gm Dm

words whis - pered in my ear tell a

C<sup>#</sup>aug Gm

sto - ry that I can - not bear to hear.

F Gm

Dm



Am



F



C/E



Just 'cause I said it

it don't mean

that I

Dm

G<sup>7</sup>

meant it.

Peo - ple say cra

zy things.

Free time

Em



Just 'cause I said it don't mean that I meant it.

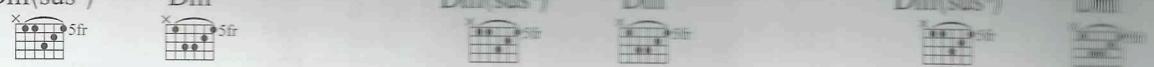
ad lib.

rit.  
♩ = 120  
N.C.

Just 'cause you heard it.

(Ru - mour has it.)

Drums

Dm(sus<sup>4</sup>)      Dm      Dm(sus<sup>4</sup>)      Dm      Dm(sus<sup>4</sup>)      Dm  


(Ru - mour has it.)      (Ru - mour has it.)      (Ru - mour has it.)

Ru - mours..      Ru - mours..      Ru - mours..

Dm(sus<sup>4</sup>)      Dm      Dm(sus<sup>4</sup>)      Dm      1. Dm(sus<sup>4</sup>)      Dm  


(Ru - mour has it.)      (Ru - mour has it.)      (Ru - mour has it.)

Ru - mours..      Ru - mours..      Ru - mours..

---

Dm(sus<sup>4</sup>)      Dm      Dm(sus<sup>4</sup>)      Dm      2. Dm(sus<sup>4</sup>)      Dm  


(Ru - mour has it.)      Ru - mours.      (Ru - mour has it.)

Ru - mours..      But

N.C.

ru - mour has it      he's the one I'm leaving you for. *8vb*





# Don't You Remember

Words & Music by Daniel Wilson & Adele Adkins

$\text{♩} = 60$



*Con pedale*



1. When will I see you \_\_\_\_\_ a - gain?  
2. When was the last time that you thought of me? \_\_\_\_\_

You left with  
Or have you com-

Cm  E<sup>b</sup>  A<sup>b</sup> 
  
 no good-bye. Not a sin - gle word was said.  
 -plete - ly e - rased me from your mem - o - ry?  
 I of - ten

E<sup>b</sup>  E<sup>b</sup>/G  A<sup>b</sup> 
  
 fi - nal kiss to seal\_\_\_\_\_ an - y sins.  
 think a - bout where I went wrong.  
 I had  
 The more I

Cm  E<sup>b</sup>  A<sup>b</sup> 
  
 no i - dea of the state\_\_\_\_\_ we were in.  
 do\_\_\_\_\_ the less I\_\_\_\_ know. } I know I have a

B<sup>b</sup> 
  
 fick - le heart  
 and a bit - ter - ness.  
 And a

Cm

G

B<sup>b</sup>

N.C.

3

wond'-ring eye— and a heav-i-ness in my— head.—

But don't you re -

E<sup>b</sup>

A<sup>b</sup>

3

-mem - ber?

Don't you re -

Fm

B<sup>b</sup>sus<sup>4</sup>

B<sup>b</sup>

E<sup>b</sup>

A<sup>b</sup>

E<sup>b</sup>

-mem - ber

the rea - son you loved me—

3

Gm<sup>7</sup>

A<sup>b</sup>

3

be - fore?

Ba - by, please re - mem -

Fm  B<sup>7</sup>sus<sup>4</sup>  B<sup>7</sup> 
  
 - ber me once more.

2. A<sup>b</sup>  B  G<sup>b</sup>/D<sup>b</sup> 
  
 more. Gave you the space so you could breath. I kept my

D<sup>b</sup>  A<sup>b</sup>  B  E<sup>b</sup>m 
  
 dis-tance so you would be free. In hope that you'd find the miss-ing piece to

Fm  B<sup>b</sup> 
  
 bring you back to me. Why don't you re -

F

Am<sup>7</sup>B<sup>b</sup>

-mem - ber?

Don't you re - <sup>3</sup>

Gm

Csus<sup>4</sup>

C

F

B<sup>b</sup>

F

-mem - ber

the rea - son you loved me\_

<sup>3</sup>Am<sup>7</sup>B<sup>b</sup>

Gm

Csus<sup>4</sup>

C

be - fore?

Ba - by, please re-mem - ber

me once

B<sup>b</sup>

F

B<sup>b</sup>

more.

When will I see you\_ a - gain?\_

G

# Set Fire To The Rain

Words & Music by Fraser Smith & Adele Adkins

$\text{♩} = 108$



Con pedale

1. I let it

The musical score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef bassoon. The music is in 4/4 time. Chords are indicated above the staves: Dm, F, C, and Gm. The vocal line starts with a sustained note followed by eighth-note patterns. The bassoon part features sustained notes with slurs.



fall,

my heart.

And as it fell

you rose to claim it.

It was

The musical score continues with two staves. The vocal line includes the lyrics "fall, my heart. And as it fell you rose to claim it. It was". The bassoon part provides harmonic support with sustained notes and slurs.



dark

and I was o - ver

un-til you kissed my lips and you saved me.

My

The musical score continues with two staves. The vocal line includes the lyrics "dark and I was o - ver un-til you kissed my lips and you saved me. My". The bassoon part provides harmonic support with sustained notes and slurs.

Dm



F



C



hands  
(2.) I lay they were strong,  
with you but my knees  
I could stay  
were far too weak  
there, just close

Gm



Dm



F



— my eyes, feel to stand in your arms  
you here for - ev - er. with-out fall-  
You and me

C

Csus<sup>4</sup>

C

B<sup>b6</sup>

— ing to your feet.  
to - geth - er, noth-ing gets bet - ter.

But there's a } side to you that I  
'Cause there's a } side to you that I

Gm



Dm



nev - er knew, nev - er knew. All the things you'd say, they were nev - er true, nev - er true. And the

B<sup>b</sup>

Csus<sup>2</sup>

C

NC.

games you'd play you would al-ways win, al-ways win. But I set

Dm

C

fire to the rain. Watched it pour as I touched your face...

G 8

Gm

When it burned, well, I cried 'cause I heard it scream - ing out your

1. 2.

Dm

C

C

Dm

name. Your name. 2. When I set fire to the



rain. And I threw us in - to the flames. When we fell,



— some-thing died 'cause I knew— that that— was the last time,

the last time. Some-times I—



— wake up by the door—

that heart you caught must be wait-ing for— ya.—

E-ven now.



— when we're al-read-y o - ver.

I can't help— my-self from look-ing for— you.—

I set

Dm 

fire fire to the rain. Watched it pour as I touched your face.  
 fire fire to the rain and I threw us in - to the flames.

*3° & 4° vocal ad lib.*

Gm 

When it burned, well, I cried 'cause I heard it scream - ing out your  
 When we fell some-thing died. 'Cause I knew that that was the last

**1. 3.** Dm 

name. Your name. I set time, the last time.

**2.** B♭ 

C 

**4.** B♭ 

C 



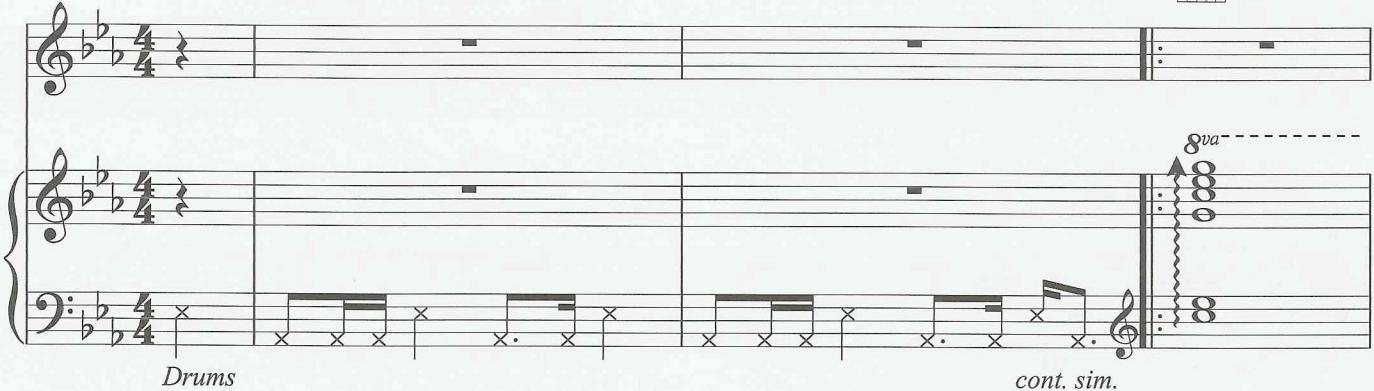
# He Won't Go

Words & Music by Paul Epworth & Adele Adkins

$\text{♩} = 80$

N.C.

Cm



Drums

cont. sim.

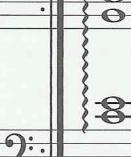
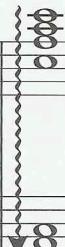
Gm

Fm

Cm

1. Some - day I'll be bet - ter

(8) - - - - -



Gm

Fm

with-out you.

But they don't know you like I do,

or at least the sides\_ I thought I knew. I can't

8vb - - - - -

Cm  Gm 

bear this time, — it drags on as I lose my mind. — Re-minded by the

Fm 

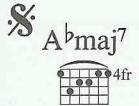
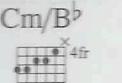
things I find — like notes and clothes you left be - hind. —

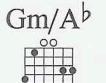
Cm  Gm 

2. Wake me up, — wake me up when all is done.. — I won't rise un - til this  
 (4.) voice to - day, — I did - n't know a sin - gle word he said.. — Not one re - sem-blance to the

Fm  Fm<sup>7</sup>  Gm<sup>7</sup>  A♭maj<sup>7</sup> 

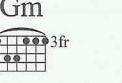
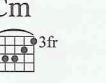
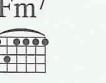
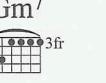
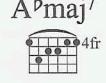
bat - tle's won. — My dig - ni - ty's be - come un - done. } But I won't go..  
 man I met. — Just a vague and bro - ken boy in - stead.


**A<sup>♭</sup>maj<sup>7</sup>**  

**Cm/B<sup>♭</sup>**  

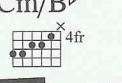
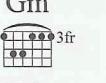
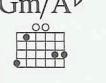
**Gm**  

**Gm/A<sup>♭</sup>**  

**Fm**

I can't do it on my own if this ain't love then what is?


**Gm**  

**Cm**  

**Fm<sup>7</sup>**  

**Gm<sup>7</sup>**  

**A<sup>♭</sup>maj<sup>7</sup>**

I'm will-ing to take the risk. I won't go.

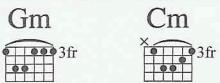

**Cm/B<sup>♭</sup>**  

**Gm**  

**Gm/A<sup>♭</sup>**  

**Fm**

To Coda ♫

I can't do it on my own. If this ain't love then what is?

1.



I'm will-ing to take the risk.

3. So

Cm  Gm 

pe - tri - fied, — I'm so scared to step in - to this ride. — What if I lose my heart and

Fm 

fail to climb? — I won't for-give me if I give up try - ing. 4. I heard his

2. Fm<sup>7</sup> Gm<sup>7</sup> Fm<sup>9sus4</sup> Gm<sup>7</sup> 

I'm will-ing to take the risk. There will be

Cm<sup>7</sup> 

times we'll try and give it up, burst - ing at the

Fm<sup>9</sup>Gm<sup>7</sup>

seams. No doubt we'll al-most fall a - part then burn the piec-

A<sup>b</sup>maj<sup>7</sup>

- es to watch them turn to dust.

But

*D.S. al Coda*

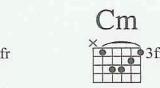
G<sup>7</sup>Fm<sup>7</sup>Gm<sup>7</sup>A<sup>b</sup>maj<sup>7</sup>

noth-ing will ev - er taint us.

I won't go

*Coda*

Gm



Cm



I'm will-ing to take the risk.

Cm



G



Will he,

will he still re - mem - ber me?—

Will he still love me e - ven

Fm



when he's free,

or will he go back to the place where he

can choose the poi - son

Cm



Gm



(8) o - ver me?—

When we spoke yes - ter - day

he said to hold my breath and sit and

Fm

Fm<sup>7</sup>Gm<sup>7</sup>A♭maj<sup>7</sup>

wait.—

I'll be home so soon I won't be late.—

He won't go.—

A<sup>b</sup>maj<sup>7</sup>Cm/B<sup>b</sup>

Gm

Gm/A<sup>b</sup>

Fm

He can't do it on his own, if this ain't love then what is?

Gm Cm

Fm<sup>7</sup> Gm<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>Cm/B<sup>b</sup> GmHe's will-ing to take the risk. So I won't go. He can't do it on his own.  
2° We're 2° I can't do it on my own.Gm/A<sup>b</sup>

Fm 1.

Gm

Cm

Fm<sup>7</sup>Gm<sup>7</sup> A<sup>b</sup>maj<sup>7</sup>

If this ain't love then what is? I'm will-ing to take the risk. 'Cause he won't go.

2.

Gm Cm Free time

rit.

G<sup>7</sup>

Cm

I'm will-ing to take the risk.



# Take It All

Words & Music by Adele Adkins & Francis Eg White

$\text{♩} = 68$

1. Didn't I give it all? \_\_\_\_\_ Tried my best. Gave you ev -'ry -

- thing I have. Ev -'ry - thing and no less. 2. Didn't I

do it right? \_\_\_\_\_ Did I let you down? \_\_\_\_\_ May - be you got  
 (3.) I should leave to help you see. Noth-ing gets

D/F# Cadd9/E D Cadd9 C Em/B

too used to, well, havin' me 'round.  
bet-ter than this and this is ev'-ry-thing we need.

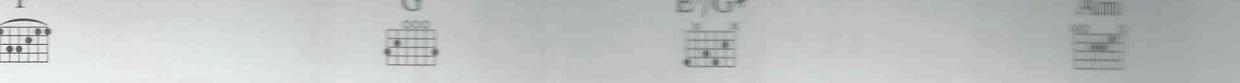
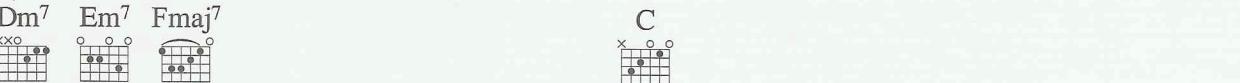
Still, how can you walk a-way  
So is it o-ver?  
from all my  
Is this real-ly-

Am C/G D/F# Cadd9/E D Csus2

— tears? It's gon-na be an emp-ty road with - out me right here.  
— it? You're giv- in' up so eas - i- ly. I thought you loved me more than this, but go on and } But go on and

C Em/B Am C/G

take it, take it all with you.

F                    G                    E/G<sup>#</sup>                    A  

  
 Don't look back at this crum - bl - ing fool. Just  

  
 take it all with my love.  

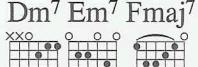
  
 Take it all with my love. 3. May-be — love. I will  

  
 change if I must... Slow it down  




— and bring it home,— I will ad - just.

Oh, if on -



Free time  
A7sus4 Csus2/G

- ly,— if on - ly you knew— that ev -'ry - thing I do is for you.—

a tempo



But go on,— go on and take it,— take it all with you.—

F G E<sup>7</sup>/G<sup>#</sup> Am C Em/B  
 Don't look back at this crum-bl - ing fool. Just take it, take it

Am C/G F G E<sup>7</sup>/G<sup>#</sup> Am  
 all with you. Don't look back at this crum - bl - ing fool. Just

Free time Dm<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> a tempo C Free time Dm<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup>  
 take it all with my love. Take it all with my

a tempo Am Dm<sup>7</sup> Em<sup>7</sup> Fmaj<sup>7</sup> Free time C  
 love. Take it all with my love.

# Lovesong

Words by Robert Smith

Music by Robert Smith, Simon Gallup, Laurence Tolhurst,  
Porl Thompson, Boris Williams & Roger O'Donnell

♩ = 116

Cm



Cm



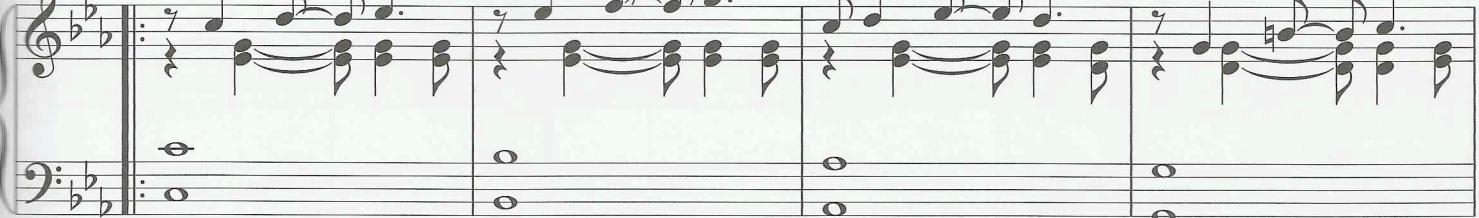
E<sup>b</sup>/B<sup>b</sup>



A<sup>b</sup>maj<sup>7</sup>



G



Cm



E<sup>b</sup>/B<sup>b</sup>



A<sup>b</sup>maj<sup>7</sup>



G



Cm



E<sup>b</sup>/B<sup>b</sup>



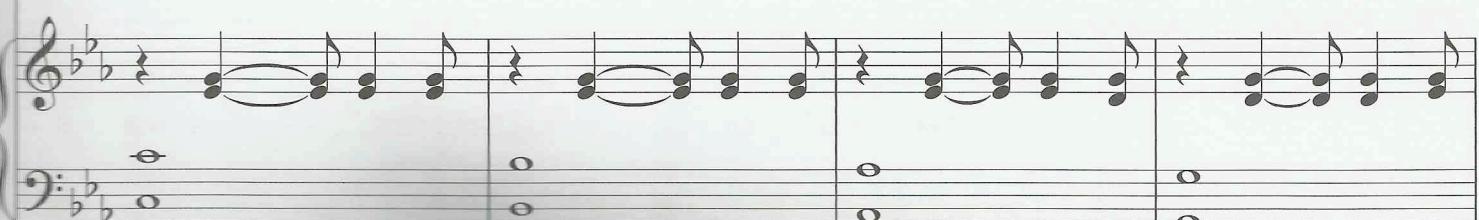
A<sup>b</sup>maj<sup>7</sup>



G



1. When-ev - er I'm\_\_\_\_ a - lone\_ with you  
2. When-ev - er I'm\_\_\_\_ a - lone\_ with you



Cm  E♭/B♭  A♭maj⁷  G 

you make me feel like I am home a - gain.  
 you make me feel like I am young a - gain...

Cm  E♭/B♭  A♭maj⁷  G 

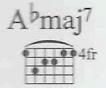
When-ev - er I'm a - lone with you  
 When-ev - er I'm a - lone with you

Cm  E♭/B♭  A♭maj⁷  1. G 

you make me feel like I am whole a - gain.  
 you make me feel like I am fun a - gain...

2. G⁷♯⁹  A♭maj⁷  Fm⁷  Cm 

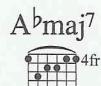
How - ev - er far a - way, I will al -



- ways love you.

How - ev - er

long I stay,



I will al - ways love you.

What - ev - er words -



I say,

I will al - ways love you.



To Coda I ♫



I will al - ways love you.

A♭maj<sup>7</sup>

Repeat ad lib.

3. When -

Sheet music for vocal and piano/guitar. Key signature: A♭ major (two flats). Time signature: Common time (indicated by 'C'). The vocal part starts with a rest followed by eighth notes. The piano/guitar part shows a chord progression from A♭maj<sup>7</sup> to Cm. The vocal line continues with eighth-note patterns. The piano/guitar part ends with a Cm chord.

Cm



E♭/B♭

A♭maj<sup>7</sup>

-ev - er I'm a - lone  
(4.) - ev - er I'm a - lone

with you,  
with you,

Sheet music for vocal and piano/guitar. The vocal part continues with eighth-note patterns. The piano/guitar part shows a chord progression from A♭maj<sup>7</sup> to Cm. The vocal line continues with lyrics: "you make me feel like I am". The piano/guitar part ends with a Cm chord.

G<sup>7</sup>

Cm



E♭/B♭



you make me feel like I am  
you make me feel like I am

Sheet music for vocal and piano/guitar. The vocal part continues with eighth-note patterns. The piano/guitar part shows a chord progression from G<sup>7</sup> to Cm. The vocal line continues with lyrics: "you make me feel like I am". The piano/guitar part ends with a Cm chord.

A♭maj<sup>7</sup>1. G<sup>7</sup>2. G<sup>7</sup>

D.S. al Coda I

free  
clean

a - gain.  
a - gain.

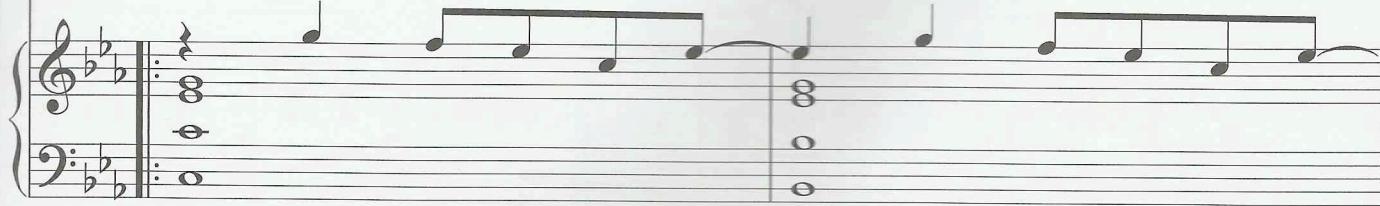
4. When -

Sheet music for vocal and piano/guitar. The vocal part starts with a rest followed by eighth notes. The piano/guitar part shows a chord progression from A♭maj<sup>7</sup> to G<sup>7</sup>. The vocal line continues with eighth-note patterns. The piano/guitar part ends with a G<sup>7</sup> chord.

*Coda I* Cm

E♭/B♭

you..



A♭maj⁷

1-3.

G⁷♯⁹



4.

G⁷♯⁹



*D.S. al Coda II*



*Coda II*

Gm/B♭

A♭maj⁷

G⁷

Cm

E♭/B♭

- ways love\_\_

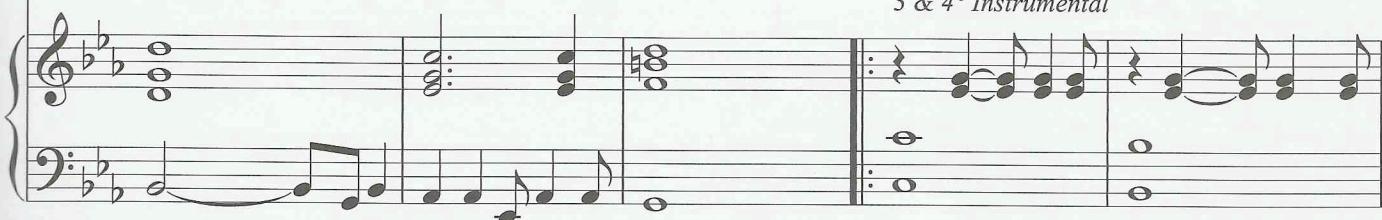
you.

I'll al - ways love you.

I'll al - ways

you..

*3 & 4° Instrumental*



A♭maj⁷

1-3.

G⁷



4.

G⁷

rit.

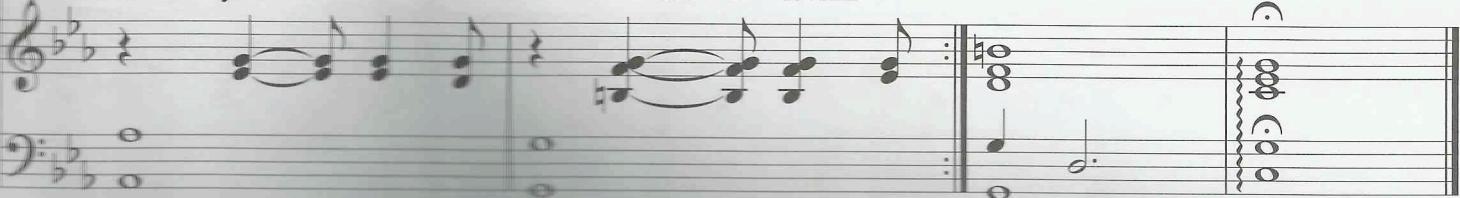
Cm



*Repeat ad lib.*

love\_\_ you.

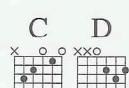
'Cause I love\_\_



# I'll Be Waiting

Words & Music by Adele Adkins & Paul Epworth

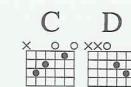
$\text{♩} = 80$



*2° Trumpets*



3



1. Hold me clos - er

one more time

say that you love me

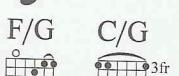
in your

3



good - bye.

Please for - give me



for my sins.

Yes, I swam dir-ty wa - ters,

but you pushed me in.

2. I've



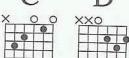
seen your face

3. Let me stay here

un - der ev -'ry sky.

O - ver  
Build

3

ev -'ry bor - der  
walls a - round meand on ev -'ry line.  
and pull me to the light.You  
So

A                    A/G      G                    C      D

know my heart more than I do. We were the  
 I can tell you that I was wrong. I was a

A                    F/G      C/G                    C      D

great - est, me and you. } But we had  
 child. then but now I'm will-ing to learn.

E                    G                    A                    E

time a- gainst us and miles be-tween us. The heav-ens cried, I know I left you speech- less. But

G                    A                    C      D

now the sky has cleared and it's blue. And I see my fu - ture in you. I'll be

E

D

A

D

wait - ing for you when you're read - y to love me a - gain.. I'll put my

E

D

A

hands up. I'll do ev'-ry-thing diff'-rent, I'll be bet-ter to you.. I'll be..

E

D

A

D

wait - ing for you when you're read - y to love me a - gain.. I'll put my

E

D

C

D

hands up. I'll be some-bod-y diff'-rent, I'll be bet-ter to you..



  
 Time a - gainst us. Miles be - tween us.







  
 Heav-ens cried. I know I left you speech-less. — I know I left you speech-less.





  
 I'll be




  
 wait - ing. I'll be

E

D

A

D

wait - ing for you when you're read - y to love me a - gain.. I'll put my

E

D

A

hands up. I'll do ev'-ry - thing diff' - rent, I'll be bet-ter to you.. I'll be

E

D

A

D

wait - ing for you when you're read - y to love me a - gain.. I'll put my

E

D

C

D

E

hands up. I'll be some-bod-y diff' - rent, I'll be bet-ter to you..

# One And Only

Words & Music by Adele Adkins, Daniel Wilson  
 & Greg Wells

$\text{♩} = 52$

F/C      C<sup>7</sup>

1. You've been on my

F      C

mind.  
 (2.) mind?      I grow      fon - der      ev -'ry      day,      los - ing my - self in -  
 Do you hang on      ev -'ry      word I      say?      You lose your - self in -

Gm      Dm      C

time.      Just      at the think-ing      of your face.      God on - ly  
 time      men- tion      of my name..      Will I ev - er

© Copyright 2010 Universal Music Publishing Limited (40%)(All rights in Germany administered by Universal Music Publ. GmbH)/  
 Sugar Lake Music/Chrysalis Music Limited (30%)/Kobalt Music Publishing Limited (30%).  
 All Rights Reserved. International Copyright Secured.

F



C

knows—  
know—why it's  
how it tak - en me so long to let my doubts—  
feels to hold you close and have you—

Gm

go.—  
tell meOh, you're the on - ly one that I want.  
which - ev - er road I choose you'll go. } I don't know

B♭



why I'm scared,—

I've been here be - fore.

Ev -'ry feel - ing, ev -'ry word,-

I've i - ma -



- gined it all.

You'll nev - er know

if you nev - er try— to

A



D



B<sup>b</sup>

Csus<sup>4</sup>

C

for-give your past\_ and sim-ply be mine. I dare you to\_

F

Dm

xxo

let me be\_\_ your, your one and on - ly. Prom-ise I'm\_

Am

B<sup>b</sup>

Am

Gm

xxo

wor - thy to hold in your arms. So come on and give\_

F

Dm

xxo

me the chance\_ to prove I am the one who can\_ walk that

Am

*To Coda +*

1.

B<sup>b</sup>

Am

Gm

C

2.

Gm

C

mile—

un - til the end starts.

2. Have I been on your

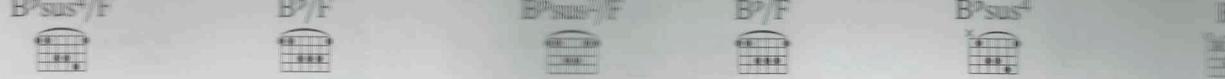
E<sup>b</sup>sus<sup>2</sup>B<sup>b</sup>/E<sup>b</sup>B<sup>b</sup>sus<sup>2</sup>/E<sup>b</sup>B<sup>b</sup>Gm<sup>7</sup><sup>#5</sup>Gm<sup>7</sup>B<sup>b</sup>sus<sup>2</sup>/E<sup>b</sup>Gm<sup>7</sup>B<sup>b</sup>sus<sup>4</sup>/FB<sup>b</sup>/FB<sup>b</sup>sus<sup>2</sup>/FB<sup>b</sup>/FB<sup>b</sup>sus<sup>4</sup>B<sup>b</sup>B<sup>b</sup>sus<sup>2</sup>B<sup>b</sup>E<sup>b</sup>sus<sup>2</sup>B<sup>b</sup>/E<sup>b</sup>B<sup>b</sup>sus<sup>2</sup>/E<sup>b</sup>B<sup>b</sup>Gm<sup>7</sup><sup>#5</sup>Gm<sup>7</sup>B<sup>b</sup>sus<sup>2</sup>/E<sup>b</sup>Gm<sup>7</sup>

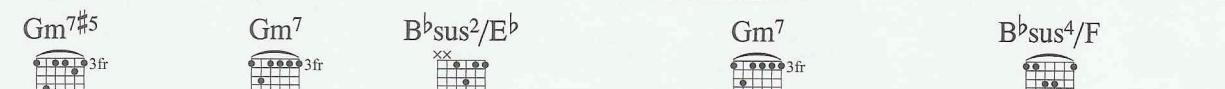
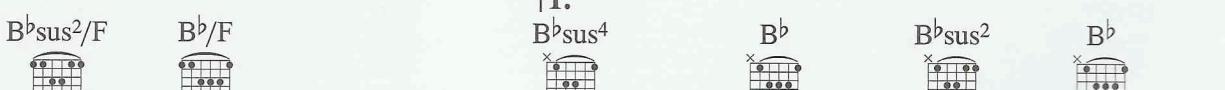
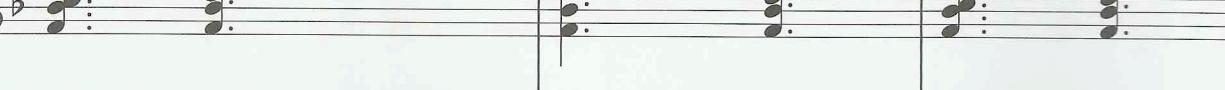
I know—

it ain't eas - y,—

giv-ing up—

your heart.—

$B^{\flat}\text{sus}^4/F$        $B^{\flat}/F$        $B^{\flat}\text{sus}^2/F$        $B^{\flat}/F$        $B^{\flat}\text{sus}^4$        $B^{\flat}$   

  
I know \_\_\_\_\_ it ain't eas - y, \_\_\_\_\_ giv - ing up \_\_\_\_\_ your  

  
heart. \_\_\_\_\_ No - bod - y's per - fect. \_\_\_\_\_ Trust me, I've  
(cont. sim.)  

  
learned it. \_\_\_\_\_ No - bod - y's per - fect. \_\_\_\_\_  

  
1.  
 $B^{\flat}\text{sus}^4$        $B^{\flat}$        $B^{\flat}\text{sus}^2$        $B^{\flat}$   
  
Trust me I've learned it. \_\_\_\_\_ No - bod - y's  


|2.

Gm<sup>7</sup><sup>#5</sup>Gm<sup>7</sup>

C

*D.S. al Coda*Giv - ing up your heart.  
learned it.

So I dare you to

*Coda*

Gm



C



F



Come on and give me the chance

to prove that I'm the

Dm



Am



one who can

walk that

mile

un - til the end

starts.

B<sup>b</sup>

Am



Gm



C



F



# Someone Like You

Words & Music by Adele Adkins & Daniel Wilson

$\text{♩} = 68$

A

C $\sharp$ m/G $\sharp$

*Con pedale*

F $\sharp$ m

D

1. I

A

C $\sharp$ m/G $\sharp$

— heard  
(2.) You know that you're how the set-tled time down.. flies,— That you on - ly

F#m



D



found a girl  
yes - ter-day and you're  
was the time mar-ried now.  
of our lives. We were

A



C#m/G#



born I heard raised that your dreams came true.  
and in a sum - mer haze. Guess she  
raised Bound

F#m



D



gave you things  
by the sur-prise I didn't give to you.  
of our glo - ry days.

I

<sup>1° only</sup>  
A

C#m/G#



Old friend, why are you so shy?  
Ain't like

To Coda ♫

lasts and loves but some-times it hurts in - stead.

**2.** F♯m      D  
      

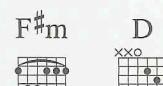
- stead.

E/B      F♯m/C♯  
      

Noth-ing com-pares, no wor-ries or cares, re-grets and mis-takes, they are mem-o-ries made.

D⁵      Bm      A/C♯  
 5fr             2fr

Who would have known how bit-ter - sweet this would



taste?

Never mind. I'll find some-one like you. I wish



noth-ing but the best for you. Don't for - get me, I beg. I'll re -

D.S. al Coda



- mem-ber you said some-times it lasts and loves but some-times it hurts in - stead.

Coda D



THE EAGERLY AWAITED  
SECOND ALBUM FROM ENGLISH  
SINGER-SONGWRITER ADELE.  
ALL SONGS ARRANGED FOR  
PIANO, VOICE & GUITAR.

ROLLING IN THE DEEP  
RUMOUR HAS IT  
TURNING TABLES  
DON'T YOU REMEMBER  
SET FIRE TO THE RAIN  
HE WON'T GO  
TAKE IT ALL  
I'LL BE WAITING  
ONE AND ONLY  
LOVESONG  
SOMEONE LIKE YOU



Wise Publications  
part of The Music Sales Group  
[www.musicsales.com](http://www.musicsales.com)

AM1003123

ISBN 978-1-78038-021-6



9 781780 380216